フィフス・エレメント

CANNES 50ème

"The Fifth Element" will open the 50th anniversary Cannes Film Festival.

It's as spectacular, speedy and dazzling as a fireworks display

Le Figaro - Claude Baignères

What a wonderful world Besson and company have built!

Los Angeles Times - Kevin Thomas

I was knocked out by this footage.

Rolling Stone Magazine - Peter Travers

"The Fifth Element" is two movies of fun.

Chicago Tribune - Gene Siskel

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●1997 American-French co-production ●Cinema scope ●Dolby Digital
●Running time: 2 hours 7 minutes
●Subtitle translation: Natsuko Toda

Gaumont presents a Luc Besson film starring Bruce Willis "The Fifth Element" Gary Oldman Ian Holm Chris Tucker and Milla Jovovich. Music by Eric Serra and Jean-Paul Gaultier Visual Effects Supervisor Mark Stetson Co-Creator Oan Smith Special visual effects and digital animation by Digital Domain
Editor Sylvie Landra Production Designer Dan Weil Cinematography Thierry Arbogast Original Story Luc Besson Written by Luc Besson & Robert Mark Kamen Producer Patrice Ledoux Director Luc Besson
Original Novel Sony Magazines Soundtrack Epic/Sony Records. ©1997 Gaumont. All Rights Reserved. Provided by Victor Company of Japan Edited by Nippon Television Network Corporation Distributed by Mitsubishi Corporation Distributed by Nippon Herald Films
Nippon Victor 70th Anniversary

A Future That N

o One Has Seen.

BRUCE WILLIS
GARY OLDMAN
MILLA JOVOVICH
IAN HOLM
CHRIS TUCKER

BRUCE WILLIS

(Korben Dallas)

Born in Germany in 1955, he majored in drama at university and appeared on off-Broadway stages. He gained popularity with his lead role in the TV series "Blue Moon Detective Agency," which began airing in September 1985. In 1988, "Die Hard" became a huge hit around the world, and the sequels "Die Hard 2" (1990) and "Die Hard 3" (1995) were both huge successes. He has also appeared in a string of other major films, including "Hudson Hawk," "The Last Boy Scout" (1991), and "Three Rivers" (1993), and is a regular in Quentin Tarantino's films, such as "Pulp Fiction" (1994) and "Four Rooms" (1995). In recent years, he has also starred in highly auteur films, such as Terry Gilliam's "12 Monkeys" (1995) and Walter Hill's "Last Man Standing" (1996). He is a big star who excels in both action and drama.

GARY OLDMAN

(Zorg)

Born in London in 1958, he began his acting career in 1979. From 1985, he gained attention for his roles in contemporary plays and numerous other productions at the Royal Court Theatre. In 1986, he received critical acclaim for his starring role in Alex Cox's "Sid and Nancy," and subsequently appeared in Stephen Frears's "Prick Up" (1987), Oliver Stone's "JFK" (1991), Tony Scott's "True Romance" (1993), and the role of Beethoven in "Immortal Beloved" (1995), establishing his reputation as an actor with his strong personality and presence. He first worked with director Luc Besson on "Léon," and they hit it off. His directorial debut, "Nil by Mouth" (1996), was produced by Besson.

MILLA JOVOVICH

(Leeloo)

Besson's films, which have spawned countless actresses, have brought their latest heroine to the world: Milla, a supermodel currently active worldwide, including as the lead character in ICB. Born in Kiev, Ukraine in December 1975, Milla's mother was a Russian stage actress. She lived in Moscow, London, and California. At the age of 11, she made her modeling debut on the cover of the Italian fashion magazine "Lei." She appeared in the 1988 film "Two Moon." She was then cast as the lead actress in the 1991 film "The Blue Lagoon," where her unique eyes and beauty made a worldwide impression. She subsequently starred in films such as "Kuffs!" (1992) starring Christian Slater and "Charlie" (1992) directed by Richard Attenborough. In addition to her acting and modeling career, she is also actively involved in music, having released her first record and embarking on a concert tour.

IAN HOLM

(Cornelius)

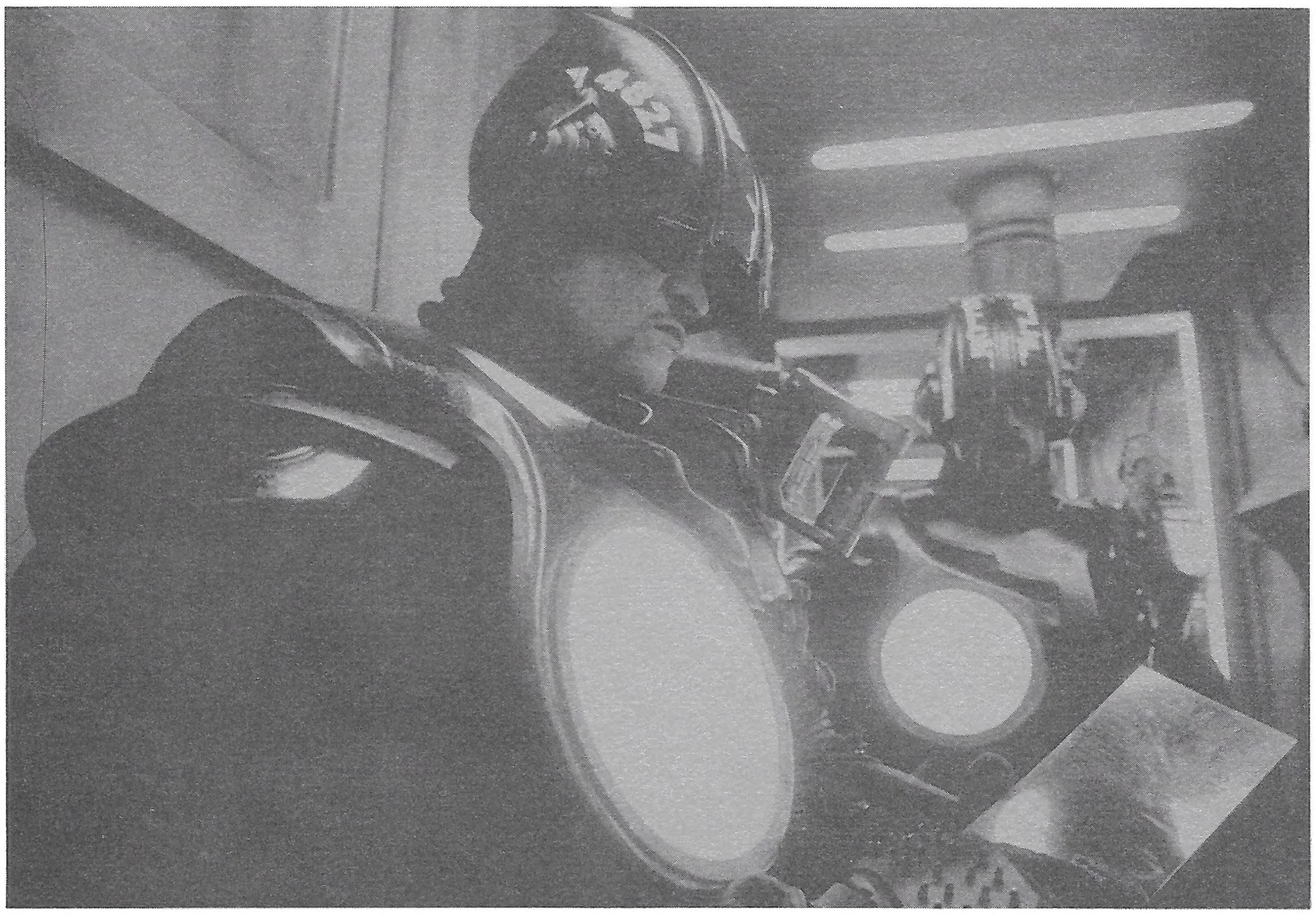
Born in Goodmayes, England in 1931, he began his acting career with the Royal Shakespeare Company. He had a brilliant stage career, winning numerous awards, including a Tony Award. In film, he became known for his role as an android in Ridley Scott's 1979 film "Alien," and later won a BAFTA for his role in "Chariots of Fire" (1981). He has also made a name for himself in films such as "Future Century Brazil" (1985), "Naked Lunch" (1991), and "Frankenstein" (1994). His latest film is "Leaving This World," which won the Grand Prix at this year's Cannes Film Festival.

CHRIS TUCKER

(Ruby Rhod)

He appeared regularly on television comedy shows, and gained popularity for his machine gun talk, which led him to enter the film industry. He made his film debut in the popular black movie series "House Party 3" (1994). He then starred alongside Ice Cube in "Friday" (1995) and Mario Van Peebles in "Panther" (1995). His latest film is "Money Talks" (1997), in which he co-stars with Charlie Sheen.

CAST PROFILE キャスト・プロフィール



From the Past to the Future, Besson's New Film is an Unprecedented Visual World!

It is said that once every 5,000 years, a portal to another dimension opens in space. At that time, humanity encounters a monstrous anti-life substance composed of molecules completely different from our own. They wait patiently at the entrance to the universe for an opportunity to wipe out all life and light. This is also the time when a new hero will emerge for humanity. In 23rd century New York, it would not be surprising if that hero were a taxi driver.

Luc Besson, one of Europe's greatest filmmakers, who thrilled young people around the world with his films "The Big Blue" and "Léon," has nurtured this dream for movie fans over the past 20 years. This is a work of his soul that he has completed with a production budget of approximately 10 billion yen.

The story is set in 23rd century New York. Living space expands vertically, with buildings standing tall, 200 stories above ground and 400 below. One day, a beautiful girl who speaks an unknown language and seems otherworldly appears before Korben Dallas, a former elite member of the Unified Space Federation Special Forces who now earns a living as a taxi driver. Her name is Leeloo, and she is actually the Fifth Element, the universe's most intelligent being who has come to save Earth from the evil anti-lifeforms. To obtain the four stones needed to repel the approaching anti-lifeform, Korben and Leeloo must overcome one crisis after another.

Besson, who has always been drawn to the mystical, came up with this story at the age of 16. It is based on the extraordinary idea that in addition to the four elements that make up the world - earth, wind, fire, and water - there is in fact a fifth element in outer space - a mystery that governs universal peace. This concept is actually depicted in Moorish legends called Akasha, and has also been frequently mentioned in the world of ancient Greek alchemy. Besson has used the setting of the 23rd century to revive ancient wisdom that had been forgotten over time.

The lead role of Korben Dallas was played by Bruce Willis, a Hollywood superstar who Besson had in mind from the beginning. He brilliantly portrayed the

kind-hearted, humorous, and human hero Korben Dallas, breaking new ground. The 15-minute action scene, set in a 23rd century opera house, is enhanced by Besson's visual sense, bringing the realism of "Die Hard" to a new level.

The role of Leeloo, the Fifth Element who holds the key to the survival of the Earth, is played by Milla Jovovich, a popular supermodel. With her innocent features, she rampages across the screen, and is the epitome of the heroine that Besson pursues, combining ferocity and purity.

The role of Zorg, a minion of the anti-lifeform that seeks to destroy the Earth, is played by the eccentric British actor Gary Oldman, who has been captivated by Besson's talent since "Léon." Other cast members include veteran actor Ian Holm, who appeared in "Future Century Brazil," as Father Cornelius, the only Earthling who knows the secret of "The Fifth Element." Newcomer Chris Tucker plays Ruby Rhod, the quirky DJ who helps Korben.

The crew that Besson assembled for this exceptional film is also impressive. First, the cinematographer was Thierry Arbogast, who worked on Besson's masterpieces, "Nikita" and "Léon," and has become one of Europe's leading cinematographers. The art direction was Dan Weil, who worked on "Nikita," "Léon," and "In the Dark." Under Weil's direction, the two jockeys of the French graphic world, Jean "Moebius" Giraud and Jean-Claude Majors, spent three years in pre-production perfecting the set design. The 23rd century costumes were created by fashion world darling Jean-Paul Gaultier. The music was by Eric Serra, who made his Hollywood debut with the James Bond series, "GoldenEye." This time, he has taken on the challenge of creating a 23rd century opera.

Joining the Europeans were over 170 staff members from the US, Digital Domain, the world's leading SFX corps, led by Mark Stetson. It's no exaggeration to say that the use of 240 CGI cuts, said to be unprecedented even in American cinema, represents the pinnacle of video technology. Under the leadership of Besson, European talent and American SFX artistry came together to create an astonishing piece of entertainment.

introduction

解説

In 1914, amid the ominous atmosphere on the eve of World War I, American archaeologists visited an underground temple on the banks of the Nile in Egypt. They were attempting to decipher a mysterious painting on the temple's wall. Surrounded by the four elements of fire, water, earth, and wind, there was something fifth—the "Fifth Element." Just as the archaeologists approached the mystery, a gigantic, unidentified vessel descended. While the archaeologists stared in amazement, the priest guarding the temple bowed to the mysterious creatures that had descended from the vessel. "Humans cannot be trusted. We'll return in 300 years," they warned, before opening the temple's far wall and taking away four stones, each engraved with one of the four elements depicted on the wall.

300 years later, New York. The United Space Federation President (Tiny Lister Jr.) receives a report that an organism whose identity cannot be determined even through molecular analysis is approaching at an incredible speed. A priest named Cornelius (Ian Holm) requests a meeting with the President, and explains that once every 5,000 years an evil anti-lifeform attempts to destroy the Earth and enters through a gap in the space door, and that the Mondoshawans, the wisest people in the universe, will come to help with the Four Stones to repel it. In fact, Cornelius is the successor to the priests of the Nile, and has inherited the secrets of the Fifth Element for generations.

However, the Mondoshawan spaceship heading to Earth is shot down by the Mangalores, who are henchmen of Zorg (Gary Oldman), the United Space Federation's largest arms dealer. A piece of the Mondoshawan's arm is brought back to Earth from his corpse. At the Neuromedical Center, a DNA reconstructor is used to regenerate the cells, and a beautiful, naked girl with perfectly symmetrical body and green eyes emerges.

Not understanding Earth's language, she smashed the glass of the capsule cylinder with her fist, tore the laboratory wall like paper, and jumped outside. However, she found herself 450 stories above ground. Cornered, she dove into the air with the grace of a cat.

She is picked up by Korben Dallas (Bruce Willis), a former elite member of the Unified Space Federation Army who now makes a living as a taxi driver. The girl crashes through the roof of his car and falls from the top of a building. Korben falls in love with her perfect beauty at first sight, and despite knowing that his driver's license will be revoked, he manages to elude the pursuing police and escape with her. The girl's name is Leeloo (Milla Jovovich). She settles with Father Cornelius, the only person on Earth who can understand her, and he reveals that the key to repelling the anti-lifeforms - the "Four Stones" once brought back by the Mondoshawans - has already been entrusted to Diva, a beautiful singer who boasts the greatest popularity and talent in the Federation universe.

The Federal Government also learns that Diva possesses the stones. She holds an opera concert on a resort planet called Floston Paradise, which only happens once every ten years. The performance is

tomorrow. General Munro (Brian James) of the United Space Federation assigns his former subordinate, Korben, the task of locating the stones and orders him to Floston. Thanks to Munro's plan, Korben sets off as the winner of an instant food prize contest. Accompanying him is Leeloo, whom he has recaptured from Cornelius. Despite being hindered by Zorg's men and the Mangalores, who are trying to take Korben's place, the two somehow manage to check into the spaceship. However, the two are not the only ones who arrive on Floston. Zorg and the Mangalores, who are trying to steal the Four Stones, and Cornelius himself appear to have barely made it there alive.

It's the night of the opera concert. "Showtime" has begun. Korben is deeply moved by the Diva's singing. However, something seems off about the Diva. At that very moment, Leeloo is alone in her dressing room, fighting off the Mangalores who have broken in, seeking the Four Stones. Leeloo fights. She manages to stop the Mangalores, but is wounded by Zorg's ultimate weapon.

In the midst of the chaos, the Diva is shot down on stage. The crowd flees in panic. The Opera House suddenly becomes a battlefield. The Diva, dying, tells Korben that the Four Stones are within her body. She then tells him about the existence of Leeloo, the Fifth Element, and that she needs "love" to fulfill her role, before dying. Holding back tears, Korben puts his hand into the Diva's abdomen.

As bullets and bombs fly, Korben enlists the help of Ruby Rhod (Chris Tucker), a DJ who is at the height of his popularity in space and who has been following him, to wipe out the Mangalorean army. There is no trace of paradise left on the planet Floston. Before they can relax, an alarm sounds, warning that the planet will explode in minutes. After finally locating Leeloo, who is injured and hiding in the attic, Korben and his friends find an abandoned spaceship and leave Floston.

Their destination is the Temple of the Nile, where the Four Stones were once enshrined. During their battle on Floston, Munro informs them that the Anti-Lifeform is accelerating and will collide with Earth in 1 hour and 52 minutes. The President watches with bated breath. The Four Stones and the Fifth Element, Leeloo, are now together. Will Korben be able to save humanity?

STORY

物語

Luc Besson Talks About “The Fifth Element”

97.7.24 Club Quattro
From Luc Besson Special Talk Live

A Story I've Cherished Since My Childhood

When I was 16, I was writing a novel about a future world to pass the time. I never thought I'd end up working in film, but that is said to be the original idea for "The Fifth Element." The novel didn't actually become the film as is; I didn't start writing the script until I was in my 30s. At that time, I dug out and reread the novels I'd written as a boy. Although they're not particularly related, there are some references to the novels in the background of the film.

A Spacewalk in Fantasy

I started writing novels because I lived in the countryside at the time, had no television, no music to enjoy, and nothing else to do. It wasn't that I was a literary boy, but I think my everyday life was so boring that I found my own way of enjoying myself by imagining other worlds. If I had lived in the city and had friends to hang out with, my life might have been completely different. While I was spacewalking in my imagination, they were riding around on mobilets (scooters).

Creation of an Ancient Cosmic Language

Leeloo is a life form from 5,000 years ago, and is set to speak an ancient space language. I wanted to create a language that has a nostalgic ring to it, even though the meaning of the ancient space language is unknown. That's why I looked for various languages that have been passed down from ancient times to the present (such as Hebrew and Latin) as references.

First, I wrote the lines in English, picked out the words, and then searched for the sounds that were closest to the words I had looked up and connected them together. I made a dictionary of about 400 words and then used that to create an ancient space language. Only Milla and I can use this language fluently. Thanks to that, we were able to have secret conversations that no one else could understand, which was a lot of fun.

The 23rd Century I Drew

The 23rd century may be a future world, but it should be an extension of life in the 20th century. I believe our current lifestyles should form the basis for the 23rd century. So, in making this film, I considered how history has developed from the year 0 to the 20th century from various angles. In particular, I scientifically examined the developments that occurred in the 17th, 18th, and 19th centuries. I traced our developments back to the present in all fields, including politics, economics, military affairs, housing, and philosophy, and from there I gradually (in units of about 10 years) constructed the future. I constructed the 23rd century according to a certain scientific trend. This is how the background to "The Fifth Element" that you all saw was created.

I wanted to create a future 23rd century that would feel natural to us today. Otherwise, the 23rd century depicted in "The Fifth Element" would end up being an unrealistic, mere figment of the imagination. Sometimes reality is necessary for fantasy to work.

Director•Writer●Luc Besson

Born in Paris on March 18, 1959, he dropped out of school at age 17 and began working as a newsreel assistant at Gaumont six months later. In 1978, he traveled to the United States and worked on film productions in Hollywood for three months. He then returned to France and founded his own production company, "Les Films du Dauphin." In 1982, he submitted his short film, "The Penultimate Man," to the Avoriaz Film Festival. This work attracted great attention, and the following year, in 1983, he made his debut feature film, "The Last Battle," which won the festival's Special Jury Prize and Critics' Award, marking a brilliant debut in the film industry. He then directed "Subway" (1985), "The Big Blue" (1988), and "The Big Blue: The Complete Edition" (1988), which were huge hits in France and Japan. His subsequent film, "Nikita" (1990), made Besson famous in Hollywood, establishing his own unique visual world, and his follow-up, "Léon" (1994), further refined his entertainment value, creating stars in Jean Reno and Natalie Portman, and becoming a worldwide hit. His recently released "Léon: The Definitive Edition" (1994) also enjoyed a long run. "The Fifth Element" was also the opening film for the 50th anniversary of the Cannes Film Festival, and he is a man of the moment who is attracting worldwide attention.

[Masterpiece]

1981 "The Penultimate Man" (Short film)
1983 "The Last Battle"
1986 "Kamikaze"
1988 "The Big Blue"
"Jeux de Vilains" (Short film)
1990 "Nikita" "Cold Moon" (Produced only)
1991 "Atlantis"
1992 "Les Mamies" (Executive Producer only)
1994 "Leon"
"Les Truffes" (Executive Producer only)

LUC BESSON

リュック・ベッソン

STAFF PROFILE

MARK STETSON

SFX Supervisor

After studying industrial design at Bridgeport College in Connecticut, he graduated from Art Center College in Pasadena. His film career began in 1978 with "Star Trek," followed by "Blade Runner" (1982), "The Right Stuff" (1983), "Ghostbusters" (1984), and "Die Hard" (1988). In 1989, he founded SVSI (Stetson Visual Services, Inc.), and worked on over 100 commercials and 68 films, including the Academy Award-winning "Total Recall" (1989), "Dick Tracy" (1990), "Batman Returns" (1992), "True Lies" (1994), and "Waterworld" (1995). His work caught the eye of the president of Digital Domain, who invited him to join the company from "Apollo 13" (1996).

JEAN PAUL GALTIER

Costume Design

Born in 1952. After working as Pierre Cardin's assistant, he made his own collection debut in 1976. After that, he introduced innovative fashion one after another at the Paris Collection and other events, and his name became known around the world.
His first involvement with film was in 1989 when he created a number of gorgeous dresses worn by Helen Mirren in Peter Greenaway's "The Cook, the Thief, the Wife and the Lover." Next, he designed a dress for a newscaster in Pedro Almodovar's ``Kika'' (1993). After that, he became full-fledged costume designer for Jeunet & Caro's ``Lost Children'' (1994). This time, he has created dozens of unique fashion items.

PATRICE LEDOUX

Producer

After graduating from the University of Paris, he worked in television for 10 years before joining Gaumont Films in 1981. His first film was "Carmen" (1984) directed by Francesco Rosi, and he subsequently produced such popular works as "Betty Blue" (1986) by Jean-Jacques Beineix, "The Strange Visitors" (1993) by Jean-Marie Poiré, and "The Look-alike" (1994) by Michel Blanc. He has worked with Besson since "The Big Blue," and has produced "Nikita," "Atlantis," and "Léon."

ROBERT MARK KAMEN

Co-writer

After graduating from the University of Pennsylvania, he met director John G. Avildsen and entered the film industry. He worked on "The Karate Kid" (1984), "The Karate Kid Part II" (1986), and "The Karate Kid Part III" (1989). He has also worked on "Lethal Weapon III" and "A Walk in the Clouds" (1995), and his latest work is "Diabolos," directed by Taylor Hackford and starring Keanu Reeves and Al Pacino.

THIERRY ARBOGAST

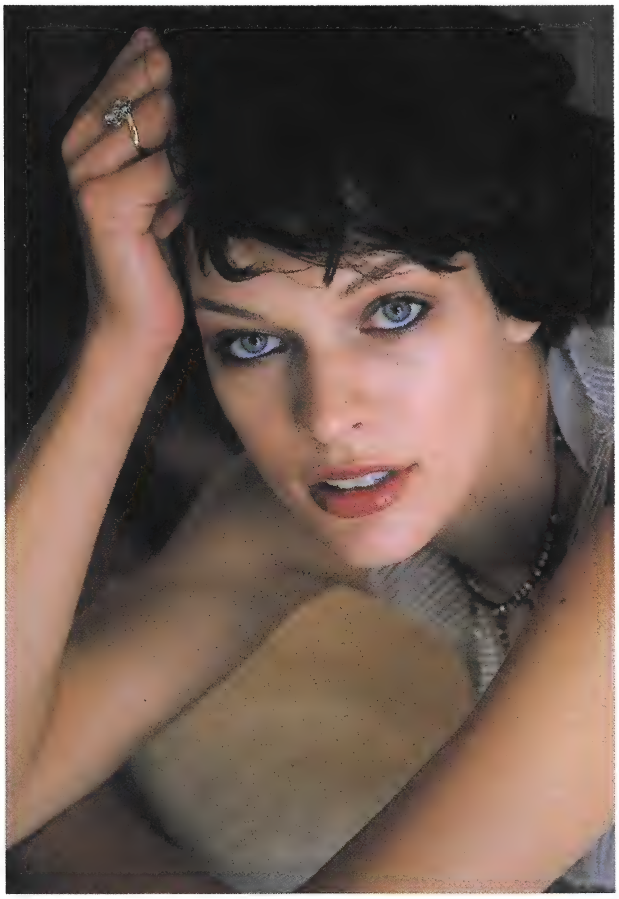
Cinematography

He is one of the leading cinematographers in the French film industry. He has worked on such popular films as Catherine Deneuve's "My Favorite Season" (1993), Romane Bohringer's "The Apartment" (1995), and Patrice Leconte's "Ridicule" (1996). He has been nominated for the César Awards many times. This is his third film with Luc Besson, following "Nikita" (1990) and "Léon" (1994).

Milla Jovovich Interview

Yuji Sato • Freelance Writer

I'm sorry to get personal, but I once worked with Milla when she was 12 years old. I got her to pose with Rob Lowe, who was popular at the time, for the cover of a women's magazine. I remember how cute she was drinking a milkshake by herself at lunchtime, and I was also impressed by how her mom, who accompanied her to the studio, would repeatedly say "Halasho!" (Great!) in Russian for "Amazing!" whenever something happened.



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MILLA JOVOVICH

"Yes! I remember that time very well too. After that, Rob Lowe called me and we made a date (laughs). He said he was going to pick me up at 10pm so my mom got mad and we called it off. I was so sad and cried. I was so excited about our first date (laughs). Now I can say, 'Thank you, Mom.'

My mother was a famous actress in the Soviet Union, and she often took me to the studios and was loved by the staff, so I somehow thought I would become an actress. But on the other hand, because I know how hard my mother worked, I understand that I am overwhelmingly lacking as an actress. "An actress chosen by Luc Besson" has a certain status in the film industry, and in fact, I have received a lot of requests to appear in films. But I can't get carried away here. I think I need to go to acting school properly, act in front of people who are at a higher level than me, and embarrass myself. Just like when I was filming "The Fifth Element" (laughs).

But the role I played as Leeloo was truly wonderful. Because she "symbolizes the future of all mankind". Her appearance is the same as humans today, but over the course of 3,000 or 5,000 years, just like frogs evolve in all sorts of ways, Leeloo has advanced abilities such as being able to jump and instantly access the contents of video tapes and computers. And yet she hasn't lost her human emotions. That's the most wonderful thing about her.

The strange language that Leeloo speaks is an original language that Luc Besson himself created (laughs). One day, he gave me something like a dictionary and said, "Memorize this!" "Okay, master" (laughs). I started by memorizing it, and then I added real emotion to it. But if I was told to "act in Japanese," I think I would go through the same process, and Luc's method is so right that it's almost frustrating (laughs)."

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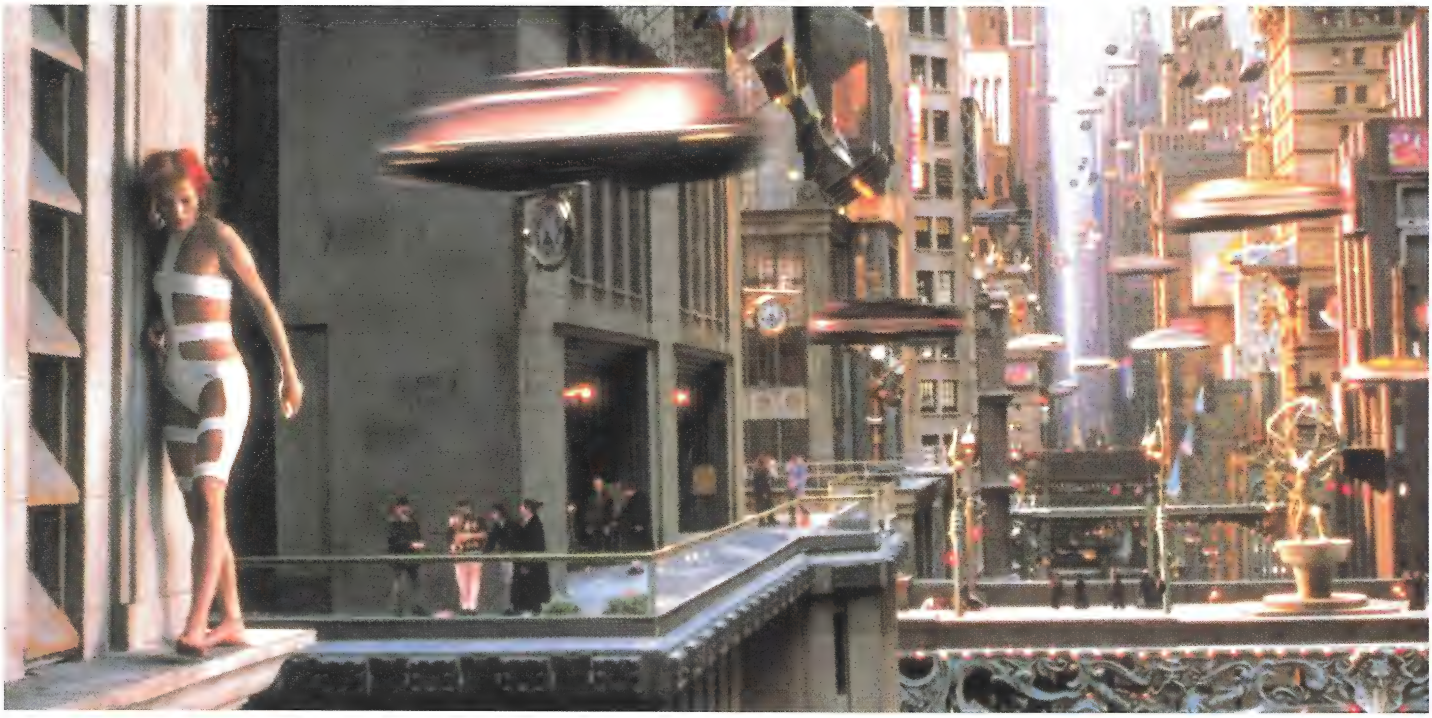

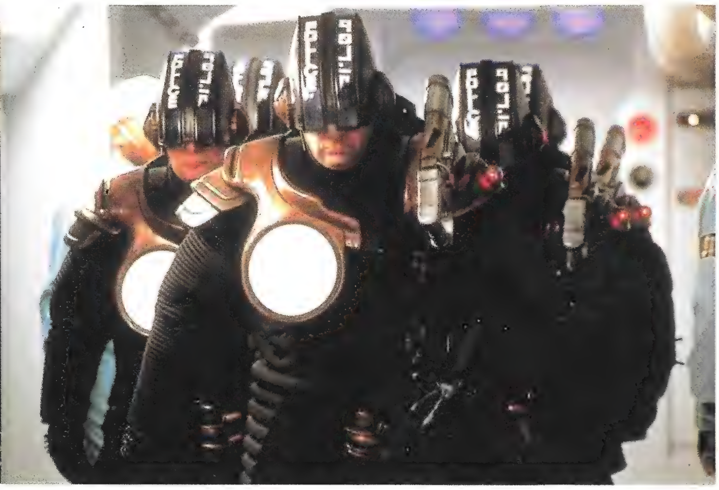

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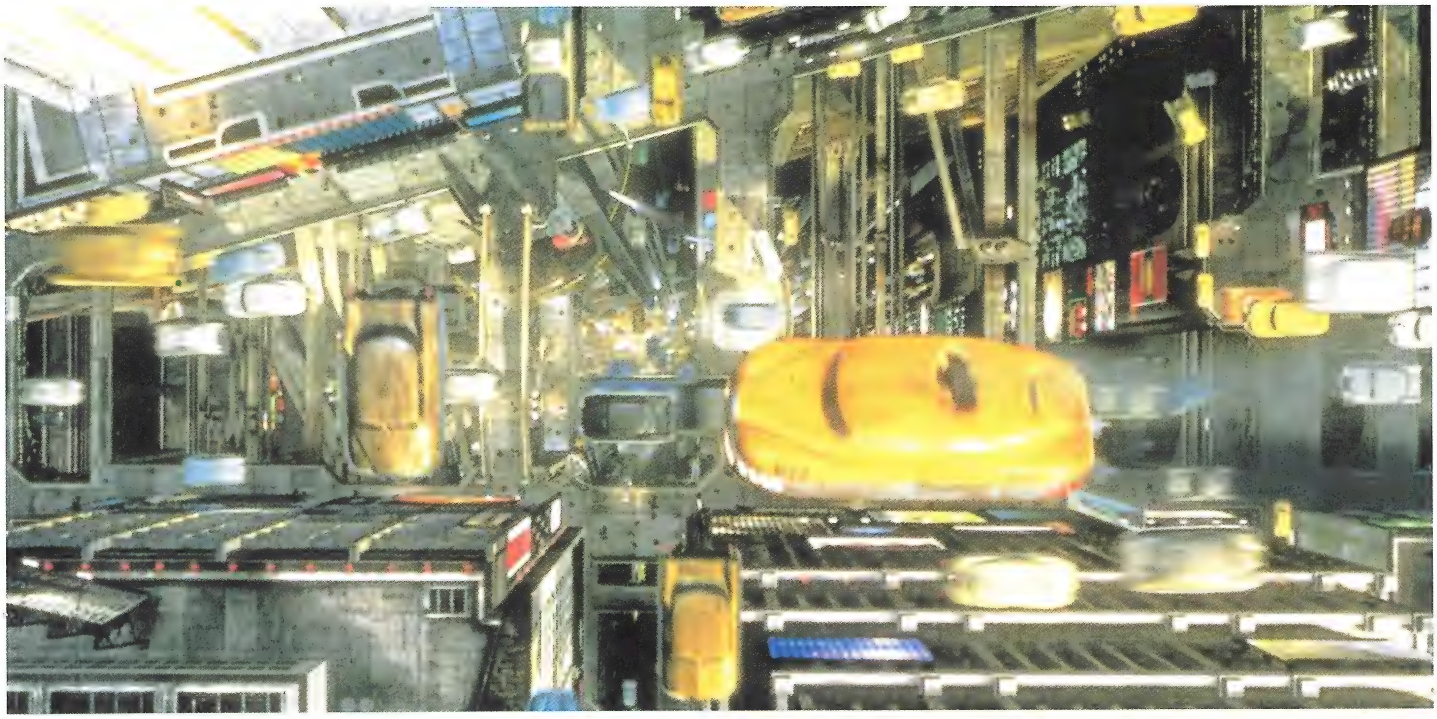


フィフス・エレメント

The Biggest Set Ever Shot at a Film Studio

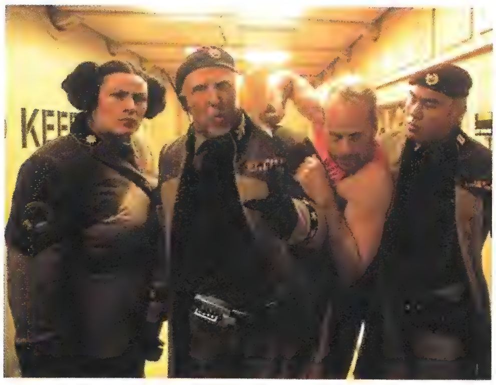
The huge set of the 23rd century future world in which the film is set was built at Pinewood Studios in London, the most famous in Europe. Filming took place in nine of the studios, which have a total of 12. This scale is said to be the largest in the history of Pinewood Studios, and it also includes the world's largest soundproof studio, which is also used in the 007 series, where Bruce Willis' action scenes were shot. In particular, the indoor explosion scene was the largest ever, and it took more than 20 minutes to put out the fire after the explosion. During filming, Besson ran from one futuristic society to the next.

A Story That Besson Imagined as a Boy

Besson is said to have conceived the original idea for this epic sci-fi fantasy when he was a teenager. The concept of the fifth element of the title, life, being born from the four elements used in Greek alchemy - fire, water, earth and air can be traced back to ancient mythology, but Besson was unaware of this at the time and was surprised at how similar it was to a story he had created when he read a book by Plato that his father owned. He then wrote the original story, which was 300 pages long, at the age of 16. "At the time, I had no intention of making this story into a film. I was simply writing it to forget about my daily life and play in a dream world," Besson recalls.

Gaultier Does a Perfect Job

The final costume design for the cityscape and space of this futuristic world was done by Jean Paul Gaultier. He came up with over 200 designs for the film. He showed up at Pinewood Studios every day and actively participated in the film's production. In particular, over 900 extras were used in the mob scene at the opera house, which is the highlight of the film. Gaultier quality-controlled each and every one of them, checking them closely and actually making changes. He not only checked the way the costumes were worn, but also fixed hats and added strings, just like a ready-to-wear collection. After two and a half hours, Gaultier was completely sweaty when everyone was checked.



PRODUCTION NOTES

Forever Romantic

The "Divine Comedy" of the Super Machine Civilization

Takayama Hiroshi
●Professor, Tokyo Metropolitan University

It seems to have many surprising elements, but in the end, it is a film that boils down to the mysterious spell that the beautiful Leeloo, who is the incarnation of the "Fifth Element" or, as a science fiction version of the legend of Christ, an invisible spirit who takes on a human body to "save the world" utters from her dying lips to summon the four elemental spirits. This scene makes it clear that this is a parody of the first part of Goethe's masterpiece "Faust," a masterpiece by German romantic literature that is known to everyone, or rather, a film that tries to revive it for today. "Salamanders burn, Undines swell, Sylphes disappear, Kobolds hurry," goes the famous spell from Goethe's alchemy novel. Salamander is a fire snake, Undine is a water spirit, Sylphe is an air spirit, and Kobold is an earth spirit (likely to be related to "Korben"). In essence, it is a spell that the magical science of the time tried to influence the hidden power of the four elements (earth, fire, water, wind). While watching the movie, I remembered that the very punk detective novel "The Black Death Mansion Murder Case" by Mushutaro Oguri, who loved "Faust" among his many readings, also revolves around the interpretation of this same spell. This is probably not just my personal association, so I would like to write a little about the unusual knowledge and cultural traditions around there.

The selection of 1914 is symbolic. The impact of World War I, an unprecedented war that ended in 1918, reminded people of the mythical `Final War." It led those who sensed the end of material civilization to a yearning for the land of spirits. The various mystical religions and mystical spiritual sciences of Jung and others at the end of the 19th century provide a good explanation of that era. And the year 2214 in question. In other words, it was three centuries after 1914, but it would be interesting to take a look back at the history using XX14 as a clue. 1814. In the midst of the great war in which Napoleon ends the French Revolution. At the same time, the German Romantic movement that had begun with Goethe was reaching its conclusion. The four great spirits of nature is a remarkable moment of revival of natural magic, where we are beginning to see the universe as a living, moving universe. First of all, I feel that "The Fifth Element" is a direct descendant of this romantic science. Although the film is set in the vastness of space, it gives the impression of a closed space with skyscrapers covering the sky, but it is a world reminiscent of the Romantic era, where the mining technique of digging from the top to the bottom, which required the help of the spirits of the earth, is a metaphor for spiritual exploration that attempts to penetrate into the depths of people's hearts. The video of Leeloo diving into the abyss at the bottom of the built-up area is deeply symbolic.

However, the associations do not stop at the Romantic period. Everything goes back to 1614, the beginning of what is vaguely called "modern". As you know, it was a time when Europe was in a state of turmoil as it was preparing for the Thirty Years' War, but as you, a shrewd person, can already imagine, a hidden tradition was born here that aimed to "save the world" with the help of the four elements. However, this has only been known very recently, and without the work of the cultural historian Frances Yates, who is often looked upon as suspicious, and our own Toshihiro Tanemura, author of "The Magic of the Rosicrucians", the film would surely have ended up being just an "entertainment" movie, without any knowledge of the astonishing erudition and historical perspective of Luc Besson, who was a member of the Yates reader generation. The priest Cornelius is a descendant of the former Rosicrucian mystic (Cornelius Agrippa), who preached the existence of a fifth element (quintessence) in addition to the four elements.

It is unimaginable that a major war could continue for 30 years. This was not good, and various movements arose in response to what had gone wrong to bring about this. For example, various experiments with general-purpose languages were born out of reflection that it was wrong for people to not be able to communicate with each other because they could not understand each other's language. Pioneering science fiction featuring aliens who speak different languages was born one after another in the mid-17th century, amid such movements. It is interesting to think that the aftereffects of the great war, which finally gave rise to a kind of computer language by the end of the 17th century, are reflected in the foreign language spoken by Leeloo, for example.

However, the problem is the mystical enlightenment movement known as Rosicrucianism, which is also the title of Tanemura's famous book. Because it was an international secret society movement, stubborn historians refuse to acknowledge its existence in the first place, but thanks to the overwhelming work of the brilliant scholar F. Yates, it has becom common knowledge and even a part of the flesh of today's intellectual filmmakers - a prime example being Peter Greenaway of "The Tempest.”

"The Fifth Element" is a film that explores the Hitler-style relationship between military and magic, but in the early 17th century, magic that skillfully controlled the power of the four elements was seriously considered to be the ultimate weapon, more powerful than any crude weapon. Tanemura summarizes, "In this age of successive wars, it is not at all surprising that hidden Taoist masters would devise military technology that cleverly utilized the natural terrain and properties under the protection of the four elemental spirits to magically outwit a powerful enemy."

It is said that the tomb of Rosenkreuz, the founder of Rosicrucianism, had inscribed on it spells to summon the four elements. In other words, the early 17th century and Rosicrucianism were both at a crossroads where people's views of nature were about to split in two. The summoned earth and water spirits could be used for military purposes, or they could be used as an "eco" power to overcome the devastation they caused. This delicate duality of ego and eco overlaps with femininity, which has long been seen as one with nature. This is also why Leeloo had to be a woman.

What could have been the ultimate weapon of destruction became the ultimate power to "save the Earth" by learning about "love". In the four elements of spirit science (?), it seems that spirits can only become immortal if they win the love of humans. I think the ending is a little too sweet, but Besson has created a "Divine Comedy" of a super-mechanical civilization.

In the 23rd century opera house, the Diva also dies. The Romantic period was obsessed with the theme of "music air" in which an air spirit called a Sylphide saves people, but perhaps the times are different. However, the Korben (earth spirit) and the Diva (air spirit) lend their strength and "love" wins - this romantic pattern is immortal.

Eric Serra

The Dual Role of Film Composer and Rock Musician

Yuji Muraoka ● Music Critic

When listening to Eric Serra's music, one can't help but picture a very large man with his large hands pounding away at the keyboard, but in reality he is small, a young man with clear eyes that make one realize he must have had those mischievous eyes since childhood. This time the interview was scheduled for early in the morning, so when he entered the interview room his hair was messy. Of course, Serra didn't seem to care about that and told us all sorts of interesting stories, but when it came time for the photoshoot, it was impressive to see him take out a comb from somewhere and smooth it down firmly. I'm sure he's just like that in the studio, too, engrossed in recording without caring about his hair.

Serra has also shown his talent in works by directors other than Luc Besson, such as the action blockbuster "GoldenEye," but the fusion of his music with the visuals of Besson's films, such as "Subway," "The Big Blue," "Nikita," and "Léon," thrills viewers. Serra himself, who evaluates Besson's films as "films that offer images of a world never seen before," has a single aggressive sound and style through technology, but has always been conscious of change.

As Serra said, one of the characteristics of director Besson is that he aggressively builds up his unique world of images and always invites the viewer into an unknown world. This film is typical of Besson's

ERIC SERRA

Music

Born in Paris in 1959. He started playing the guitar at the age of 5, formed a rock band at 15, became a professional guitarist at 17, and participated in recordings with many international top artists as a studio musician. At the age of 18, he met Luc Besson and composed the score for his short film. This short film later became "The Last Battle" (1983), which was his first film music. Since then, he has been an indispensable presence in Besson's works, and has composed the music for all of his films, including "Subway" (1985), "The Big Blue" (1988), "Nikita" (1990), "Atlantis" (1991), and "Léon" (1994), and has won the César A ward for Best Soundtrack many times. He has also recently composed the music for the James Bond series "GoldenEye" (1995).

films, but perhaps because it is science fiction, it is interesting to see how elements from his background as a movie fan or movie boy, such as "Star Wars" and "Blade Runner," are naturally open. In a way, it is a film that shows the creator's leisure and playfulness. For that reason, Eric Serra's music is a colorful mixture of rock, Middle Eastern music, reggae, and rap, making it very enjoyable. In the film, the alien diva sings "The Diva Dance," and he even challenges himself to fuse opera and hip-hop. For this attempt, he also met with Inva Mula Chacko, an opera star who is said to be the second coming of Maria Callas.

"I've always been open to all kinds of styles of music, so I have no qualms about mixing different kinds of music. That's why collaborating with Inva Mura Chacko was so exciting. The best thing about it was that we respected each other. We each know our own work well, but to be honest, we don't really understand the other person's work. That's why it's important to respect each other. I'm happy that people from different worlds were able to work together and produce something fruitful, and I'm pleased with the results."

Incidentally, until recently, when musicians from rock bands worked on music, the connection between the images and the music was often unclear. It may be unavoidable to take a certain amount of risk when asking rock musicians to create a groove that was not available from the artisanal film composers of the past, but it is not a pleasant experience for the viewer. The reason Eric Serra's music shines brilliantly in Besson's films is because he does not stick only to the rock aspects, but also firmly incorporates basic film music techniques.

"Film music has very strict time constraints. Once the images are ready, you have to write the music as soon as possible. That's why inspiration is so important. For example, you might go for reggae for this scene. But inspiration alone isn't enough; you also need technical work, like matching the rhythm with the images. That's when you need basic knowledge and skills."

By the way, director Besson has no qualms about using British and American actors in his films, and is not one to insist on using one's native language, even though the film is French. Serra himself uses English in his musical expressions. It is often said that the French value French culture, but perhaps the new generation enjoys creation from a more global perspective.

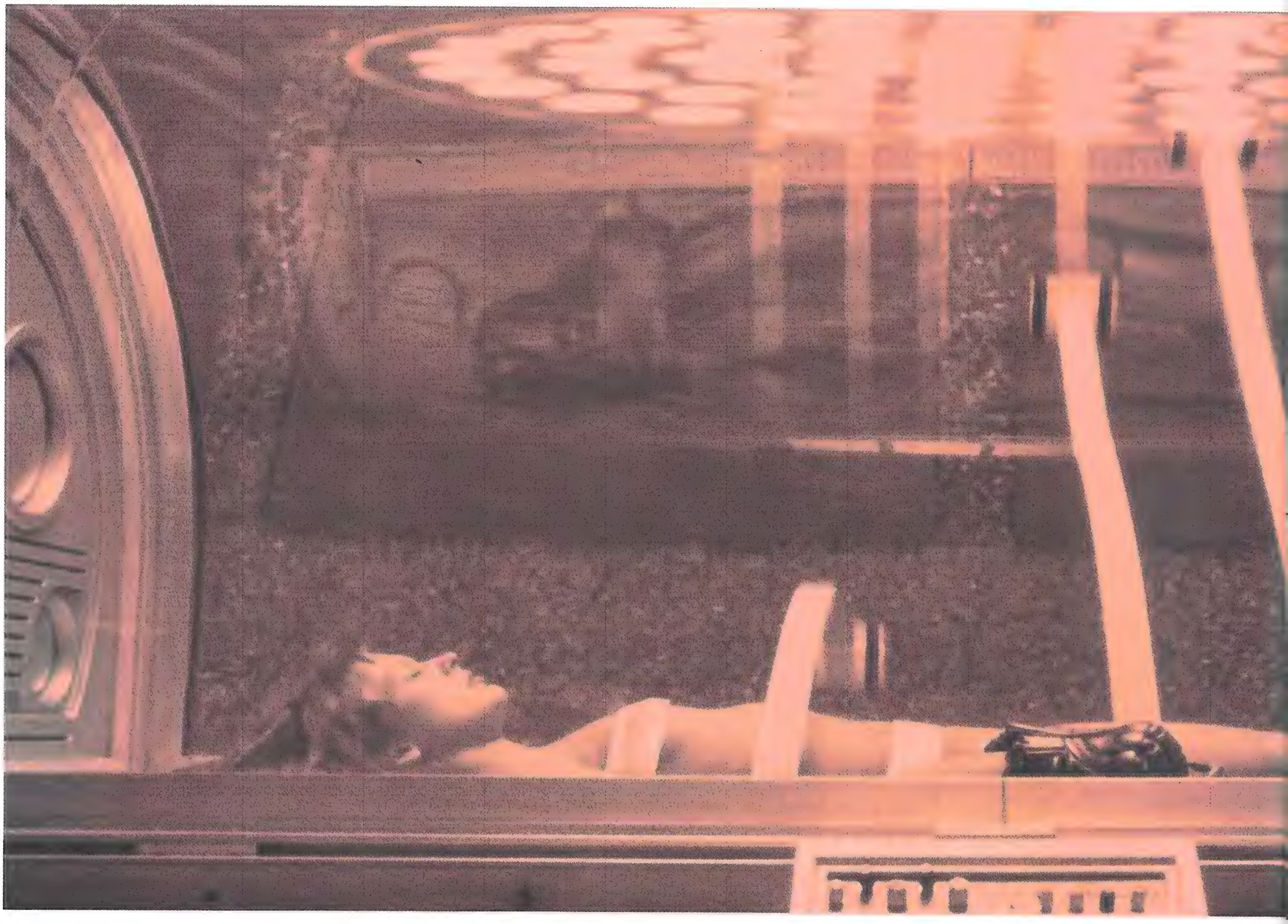
"Especially music and art, which are universal, shouldn't be restricted by what language you have to sing in. Also, since I was a child I have listened to English music like Led Zeppelin and the Rolling Stones rather than French songs, so I think English is the best language for music. That's my musical culture. That's why I record in English. What I want to do is to convey various things, such as love, beauty, and humanity, to a universal audience through music."

In fact, the theme song "A Little Life of Love" featured in the ending credits was originally recorded with his solo album in mind. He already had his own band members (R.X.R.A., who participated in "A Little Life of Love," is his band), and the album is well into production. He had started recording his solo album before he was asked to do the music for "The Fifth Element," but he had temporarily stopped working on it to work with director Besson.

That's why he seems so happy when talking about his solo album.

"Right now I'm really focused on my album. I haven't done any film music either so I'm kind of in my own world. Of course, we'll try to tour."

Eric Serra is an artist who, as a film composer and as a solo artist, is committed to seemingly different modes of expression, but it can be said that he has been able to establish his own unique style as a result of devoting all his energy to each of them. Being a greedy person, I am looking forward to both of Eric's works.



“The Fifth Element” is Packed With the Essence of Besson's Films

Naoki Yamaguchi ● Movie Critic

Luc Besson's sci-fi epic "The Fifth Element" will leave you truly thinking, "I'd like to live in a future like that!"

In 1982, “Blade Runner” was released, vividly depicting a dying city polluted by environmental destruction. Since then, all futuristic cities depicted in science fiction films have taken on the dark landscape depicted in “Blade Runner.”

However, the New York of 2214 depicted in "The Fifth Element" is different. For the first time, a skyscraper street is shown in broad daylight, and in the spaces between the buildings, countless flying cars, including private cars, police cars, and taxis, fly around. They do not fly randomly, but rather the traffic direction is determined by the floor.

The skyscrapers themselves have a retro design reminiscent of "Blade Runner," but the balconies and sidewalks on the terraces are filled with people. Between the buildings, there are countless bridges for people to move between, which is absolutely necessary for daily life. These depictions, which have never been seen in skyscraper towns in conventional science fiction movies, create a lively sense of life.

Of course, the meticulously thought-out and carefully depicted lifestyle is also appealing.

For example, when we think of future cities, humanoid robots tend to appear everywhere, but in "The Fifth Element," they do not appear except for a few robots at the airport bar. In "Total Recall" (1990), the taxi driver was a robot, but in this film, he is a living human being.

Moreover, the car is not always forced to drive safely on autopilot, but the driver can drive freely if the autopilot is deactivated.

McDonald's waitresses and space shuttle stewardesses are also all beautiful flesh and blood. The uniforms designed by Gaultier are not outlandish or futuristic, but are practical, stylish and entertaining.

In fact, no matter how much robots evolve, humans will still want human contact in the service industry. Furthermore, if robots were introduced in large numbers into the service industry, the unemployment problem would become more serious. This perspective lends a human warmth to the imagined future.

However, robotics technology, which allows machines to think and act on their own, has been successfully incorporated into home appliances and other devices. The fully automatic cleaning system that appears in the office of arms dealer Zorg is a prime example of this. When Zorg breaks a glass and presses a button, an automatic guard detects the glass shards on the floor and surrounds the danger zone, and then a vacuum cleaner automatically sucks up the shards.

Nice-to-have mechas also make a subtle appearance one after another.

I would especially like to see the system installed in the taxi that tells you the remaining points on your license and the number of violations by voice, and the sleep induction system that helps shuttle passengers fall asleep naturally, put into practical use as soon as possible. I would also love to experience the Chinese food stalls that pull up next to the rooms of high-rise apartments and serve food.

Additionally, the apartment where Korben lives has a very functional, space-saving design. The bed is an automatic pull-out type, and after use, it is put away and pulled out again, and the mattress is cleaned and packed in plastic. The refrigerator, sink, and shower are set upside down and can be swapped. It is impressive how the unique design of this apartment is casually shown in scenes where Leeloo and the others hide when they come to visit.

By the way, despite how convenient they have become, it is interesting that matches still exist in the 23rd century and play an important role in the climax of the story.

No matter how much technology advances, humans who have created various tools with their own hands will not want to automate everything. In order to keep in mind the feeling of using one's hands to create something, there is a high possibility that matches, a primitive tool, will survive. However, another possible reason is that they allow people to directly experience the pleasure of lighting a fire.

Also, although cigarettes are now being phased out, and the number of cigarettes allowed is limited to four per day, the setting that they can still be enjoyed in the 23rd century is profound. I think there is a hidden message that if we take away the freedom to pursue unhealthy things, humans will become boring. What do you think?

Although it's not a depiction of the future, the design of the spaceship and spacesuits of the Mondoshawan people who come to save Earth is also innovative.

A Mondoshawan dressed in armor-like space suits reminiscent of insects descends from a giant cocoon-like spaceship that takes off and lands vertically. Her true face is not revealed, but the beautiful Leeloo appears as her DNA is regenerated, and the insect-like image foreshadows the metamorphosis from a larva into a beautiful butterfly, so it feels natural. It feels like spaceships and aliens have been depicted to death in science fiction movies, so I was surprised to see such an idea.

Also unique are the troll-like Mangalores and the singer with a delicate transparency that seems as if she was born only to sing.

With a future society that is predicted in detail based deeply on the behavior and thoughts of human beings and ingenious alien designs, "The Fifth Element" can be described as a science fiction film that is filled with originality and realism from beginning to end.

By the way, it is true that the fast-paced story development, the grand scale of the setting, and above all, the fact that it is made to be entertaining give the impression that it is slightly different from Besson's previous films.

But “The Fifth Element” is unmistakably a Besson film.

This is immediately apparent in the opening scene, where the camera swipes at several streaks of light, which as the focus adjusts reveals to be a shower of meteorites. Besson likes to use this technique in his opening scenes, often showing the cobblestone road in "Nikita," the sea surface in "The Big Blue," and from the sea surface to the forest in "Léon."

Also, the way Leeloo, who at first appears like a frightened beast baring its fangs, transforms into a beautiful woman as she learns the language and culture is similar to Nikita from "Nikita," and the image of the heroine who combines innocence and ferocity is also similar to Matilda from "Léon." In particular, the expression on Leeloo's face as she desperately asks Korben for help directly overlaps with Matilda in a similar scene.

The graceful action, accompanied by Eric Serra's soundtrack, has evolved from "Nikita" to "Léon," and it feels as if it has reached a new level with the gunfight in this theater. Besson is unique in how he moves the camera freely and steadily, following the movements of the main characters up close to heighten the tension and realism. Even in "The Big Blue," which is not an action movie, he captures the images of Enzo and Jack diving with the same vividness. Besson's frequent use of low angles, not just in action scenes, is also typical of him.

Also, there is a powerful scene where the cornered Leeloo makes up her mind and jumps off a building, and diving is an essential part of Besson's films. Not only in “The Big Blue,” but also in “Nikita” and “Léon,” he has the heroine with nowhere to run jump into a vent or similar.

The sense of humor that permeates the film is also something of a surprise this time around. Think back to Enzo and Jack's constant antics in "The Big Blue," and Enzo's silly conversations. Korben's constant phone calls and his mother's constant nagging are reminiscent of Enzo's mother.

Of course, the five elements that save the Earth are the four elements that make up the natural world: earth, wind, fire, and water, plus love, which is typical of Besson. The climax, in which Leeloo cries, "I don't know love," and Korben finally confesses his love, is common to Besson's films. It can be said to be a symbol of the theme of "lonely protagonists being saved by love."

“The Fifth Element” is filled with Besson's love and romance, his feelings for nature, his dreams since childhood, and the experience and skills he has cultivated as a director.

A Film Directed by Besson For the Boy Luc.

Yuko Ogawa●Editor

"The Fifth Element" is a sci-fi fantasy epic produced by the French film production company Gaumont. With full cooperation from the American Columbia Pictures in terms of funding and distribution, it is technically a French-American co-production. However, its production costs of $90 million were the highest in the history of French films to date. However, filming took place in the UK and the US (only the miniature parts), and the cast also spans different countries, making it a global production.

The director is Luc Besson, who created a global movement with "The Big Blue" (1988), and has continued to provide popular works such as "Nikita" (1990), "Atlantis" (1991), and "Léon" (1994). His latest work, "The Fifth Element," is a science fiction set in 23rd century New York, a completely different style from his previous works. However, Besson has always had a strong attachment to science fiction films, and his debut work at the age was a near-future science fiction work called "The Last Battle" (1983). "The Fifth Element" can be said to be a work in which Besson returned to his roots. The original idea for "The Fifth Element" was in a novel called "Zeltman Bléos" that Besson started writing when he was 16 years old. At the time, he wrote 200 pages, tore it up, and rewrote it again but never finished it. However, the story continued to grow in his head. Besson says: "There are two people inside me. One is a man named Besson, a film director, and the other is a boy named Luc, a movie fan. Besson makes the movies that Luc wants to see." "The Fifth Element" is a film that truly makes Besson's childhood dream come true.

During the filming of "Atlantis," Besson had already written the first 400-page script for "The Fifth Element." In 1993, Besson began to work on the specifics of the project with Dan Weil, the designer he had worked with on "The Big Blue" (1988) and "Nikita" (1990), and also asked Jean "Mœbius" Giraud and Jean-Claude Majors, masters of French comic art, to participate. Their participation gave "The Fifth Element" a more colorful, French pop feel than previous Hollywood productions.

Director Besson spent a year further refining the plan with the staff he had personally gathered, during which time he created 8,000 design drawings. As the budget was too large to begin production immediately, Director Besson then began production on "Léon". And after that, he finally, with the full confidence, began production on "The Fifth Element". The staff also reportedly advised Director Besson, "If you want to realize what you want to do, it's best to wait until the technology of the times has caught up with you."

To bring Besson's futuristic world to life on screen, Digital Domain, a California-based SFX studio that handled the special effects for "True Lies" (1994) and "Apollo 13" (1995), was chosen. Mark Stetson, a veteran who has worked on over 100 films, was chosen as the SFX supervisor.

For 19 months, Besson worked on the film without a day off, using nine indoor sets at Pinewood Studios in the UK, with a crew of 560. Actual filming began in January 1996 and lasted for 17 weeks.

The cast is also a unique mix of people from around the world. Let's take a look at the three main cast members.

The main character, a humble taxi driver named Korben Dallas, is played by Bruce Willis, now one of Hollywood's most iconic actors. Director Besson initially found it difficult to hire Willis. With the majority of the budget devoted to special effects, he couldn't afford to spend too much on casting. However, Willis responded favorably from the very first interview. "If I really love the film, we can always work things out," Willis said. When Besson brought the script to his home in New York, Willis simply exclaimed, "Great!" And, true to his word, he readily agreed to appear. Besson and Willis apparently got along very well during filming. . Willis had a hard time dealing with waiting times and travel, but he was willing to put in the time when it came to acting, delivering a truly captivating performance as Korben. Willis commented on the film, "This film has many elements and may seem complicated, but it's actually a very simple story: boy meets girl."

The role of Leeloo, the beautiful girl who plays an important role in The Fifth Element, is played by Milla Jovovich, a supermodel from Ukraine who continues to be active as an actress and singer. She was selected for the role of Leeloo after two camera tests at the audition. Director Besson invited Milla to London and taught her karate, acting, and other necessary things for eight months. Director Besson came up with more than 400 words for the mysterious alien language that Leeloo speaks. Milla said, "It may seem absurd, but there were some rules for Leeloo's words. For example, thank you is "Dankoo" and hello is "Peeprai"..." She said about the movie, "It's dramatic and full of action. But it's also very funny and humorous."

The role of Zorg, whom Milla describes as "a nasty guy who has the feel of a powerful businessman," is played by Gary Oldman, a British actor with a stage background. This is his second time working with director Luc Besson since "Léon" (1994). Besson has great trust in Oldman, and this is reflected in the character of Zorg. Director Besson said the following about Zorg and Oldman: "I always tried to incorporate humor into Zorg's scenes. Oldman also acted with a lot of excitement. At the very least, it was hard to work for about the first 15 minutes after filming began...because the staff around him and he himself would burst out laughing at his acting." Oldman also admitted, "Anyway, I had a lot of retakes because I would burst out laughing myself."

Finally, let's conclude with a message from Director Besson.

"There is no serious theme to this film. I just want the audience to experience the film in the two hours it lasts. I would be very happy if people could forget about the real world and have fun."

This is How the 23rd Century Footage Was Created.

Yasushi Kishikawa ● Editor

The film features 465 special effects (SFX) scenes, the majority of which are set in 23rd century New York City in the first half of the film. A megalopolis with buildings over 400 stories tall, and countless air cars traveling across the sky. Digital Domain, whose name literally translates to "Digital Domain," has used a variety of CGI techniques to create this retro-future feel. However, the defining feature of the film's SFX is the clever fusion of digital techniques with old-fashioned analog miniature special effects. The number of cuts in this film far exceeds the company's previous work on “True Lies” (1994) and “Apollo 13” (1995). Special Effects Director Mark Stetson, a member of the SFX studio EEG (Entertainment Effects Group) founded in 1978, had previously produced a miniature version of the futuristic city of Los Angeles in 2019 for “Blade Runner” (1982). Most of the buildings and cars in the New York scenes in this film were produced at a 1/24 scale, and these miniature shots were composited with CG that digitally applied a matte art technique known as digital painting.

Let's take a look at some of the behind-the-scenes effects of the impressive SFX scenes. First, the shot of the reborn Leeloo jumping off a Manhattan building was created by compositing a miniature air car onto a miniature city, and then compositing a shot of Milla Jovovich's Leeloo jumping from a 6-meter-high platform onto a green-painted air cushion. In the past, a blue background known as a "blue screen" was used for compositing, but since any color that is easy to composite can be used, it is often filmed against a green screen these days.

Next, after Leeloo dives, the scene where Korben Dallas' taxi flies through a hole in the ceiling and among many other cars is a miniature background, but the cars are CG composited in. Also, in the scene where six NYPD police cars are waiting, six full-sized police cars were digitally increased and composited in.

The mobile food cart that comes to the window of Korben's house is a Thai food stall (with a sign reading "Dek Leng's Thai Food" on a roof resembling a Hong Kong junk) and was created by building a life-size food boat and compositing it with a digital matte.

Now, the scene in which the evil Mangalores transform from their humanoid appearance back into their original form was created using CG software called Complex 3-D Morph, which takes the traditional morphing technique of transforming CG a step further.

In addition, the panoramic view of New York that appears in the scene where Korben and his friends travel into space is entirely CGI, using digital mattes drawn by Kevin Mack and Wayne Hagg.

Korben and his friends are headed to the watery planet Floston Paradise, where they find themselves on a gigantic spaceship called the Lavish Resort Vessel, flying through the air. This luxurious spaceship is a two-meter-long miniature, filmed with a motion-controlled camera and composited with the background (made with CG). This is actually the first time that Stetson has served as executive producer of special effects. He had this to say about the job: "This was an important undertaking for Digital Domain, because it was a departure from the traditional, alchemist-oriented special effects that the studio has been known for up until now. I also think that this work has opened up a new avenue of expression for director Besson."

Incidentally, as you can tell from his work in Nikita and Léon, director Besson is quite a gun enthusiast. In this film, various firearms appear, from the British Enfield rifle that appears in the 1914 scene to the ZF-1, an all-purpose gun developed by Zorg. In the scene introducing the ZF-1, the bullet chasing the target seems like something out of science fiction, but in fact, the US Air Force is currently developing a missile equipped with an "image recognition system" that uses a computer to identify the target and track its shape, making it a formidable weapon. The gun's transformation scene uses stop motion, a frame-by-frame technique used in puppet animation.

フィフス・エレメント

キャスト / CAST

キャスト		CAST	
コーベン・ダラス	ブルース・ウィリス	Korben Dallas	BRUCE WILLIS
ゾーグ	ゲイリー・オールドマン	Zorg	GARY OLDMAN
リールー	ミラ・ジョヴォヴィッチ	Leeloo	MILLA JOVOVICH
コーネリアス	イアン・ホルム	Cornelius	IAN HOLM
ルビー・ロッド	クリス・タッカー	Ruby Rhod	CHRIS TUCKER
ビリー	リューク・ペリー	Billy	LUKE PERRY
マンロー将軍	ブライオン・ジェームズ	General Munro	BRION JAMES
リンドバーグ大統領	ティニー・リスターJr.	President Lindberg	TINY LISTER Jr.
フォッグ	リー・エバンス	Fog	LEE EVANS
ライト・アーム	トリッキー	Right Arm	TRICKY

スタッフ / STAFF

スタッフ		STAFF	
製作	パトリス・ルドゥー	Produced by	PATRICE LEDOUX
監督	リュック・ベッソン	Director	LUC BESSON
原作	リュック・ベッソン	Story by	LUC BESSON
脚本	リュック・ベッソン ロバート・マーク・ケイメン	Screenplay by	LUC BESSON ROBERT MARK KAMEN
撮影	ティエリー・アルボガスト	Director of Photography	THIERRY ARBOGAST
プロダクション・デザイナー	ダン・ヴェイル	Production Designer	DAN WEIL
編集	シルヴィ・ランドラ	Editor	SYLVIE LANDRA
製作補	イアン・スミス	Co-Producer	IAIN SMITH
視覚効果スーパーバイザー	マーク・ステットソン	Special Visual Effects Supervisor	MARK STETSN
衣裳	ジャンポール・ゴルチエ	Costume Designer	JEAN-PAUL GAULTIER
音楽	エリック・セラ	Music	ERIC SERRA

Issued Sept. 13, 1997 · Publication Authorization: Nippon Herald Films Co., Ltd. · Edited and Published by Shochiku Co., Ltd. Business Division Y.G. · Printing: Bunshodo Printing Co., Ltd. · Price: 600 円 (tax included)

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Music: Eric Serra
Director•Writer: Luc Besson

©1996 GAUMONT/LES FILMS DU DAUPHIN

■Provided by: Nippon Victor/Nippon Herald■Color
■Hi-Fi Stereo■Dolby Surround■133 Minutes
■Subtitled version■Dubbed version■Widescreen subtitled version
■¥2,900 each (excluding tax)

First-run bonus: 2-piece postcard set

Besson's legendary masterpiece is now reborn!!

SUBWAY
サブウェイ

Christopher Lamert/Isabelle Adjani/Jean Reno
Music: Eric Serra
Director: Luc Besson

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■Provided by: Nippon Victor■Color■Hi-Fi Stereo
■104 Minutes■Dolby Surround■104 Minutes
■Subtitled version/Widescreen subtitled version
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Bonus video: Besson's trailer compilation

When she discovers true love, something stirs inside her.

NIKITA
ニキータ

Anne Parillaud
Jean-Hugues Anglade
Jean Reno
Music:Eric Serra
Director•Writer: Luc Besson

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■Provided by: Nippon Victor/Nippon Herald■Color
■Hi-Fi Stereo■117 Minutes
■Widescreen subtitled version
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Released by: CIC Victor Video Co., Ltd. 〒107 Kitaaoyama, Minato-ku, Tokyo 1-2-3 Kitaaoyama Building 9F TEL.03 (5474) 9070 (Main)

A Film Adventure and Discovery: The World of Luc Besson Series

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ニキータ リュック・ベッソンの世界
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The Fifth Element

A dark entity lies beyond the dimensional door, waiting for an opportunity to snuff out all life and all light...

The Fifth Element—it's a future no one has ever read about.

Written by Luc Besson &
Terry Bisson
Translated by Yoichi Shimada
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Jean Reno

Actor Jean Reno has always dreamed of living in the time of stories. He tells us his story from his childhood to the present.

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Translated by Sumi Motooka
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THE FIFTH ELEMENT -Original Motion Picture Soundtrack-

ERIC SERRA

エリック・セラ

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The 7th Collaboration With Director Luc Besson

"The film is set in the 23rd century. Besson's request was to make music from the 23rd century (laughs). That's a pretty difficult request, isn't it? Anyway, I had to use my imagination to think about what music from the 23rd century would be like. This time, I was particularly aiming to create original sounds that had never been heard before and rhythms that are not usually used. I brought in various elements from a wide variety of music sources and mixed them together to create music with a very fresh, new concept. For example, I turned the rhythms and sounds upside down. In fact, the future evolution of music depends on this mixture, and this movement has already begun. I myself have been fusing the symphony orchestra with African percussion, synths, computers, and other sounds in my last two or three albums, but this attempt has just begun and will continue to evolve."

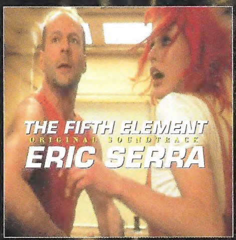
What Eric particularly enjoyed about this recording was meeting opera singer Inva Mula Çako.

"As you can hear, "The Diva Dance" is very danceable, but also extremely difficult to sing. The reason is that in the movie, the opera singer is an alien, so I wanted to make it impossible for humans to sing it. So I created a song that she could sing to a certain extent, but not completely. When I first showed her the sheet music, I said, "There are low and high notes that are difficult to sing normally, and some beats that are too fast, but it's okay if you can't sing it all. Just sing as much as you can, and I'll sample your voice and make it sound like you sang it." In reality, I thought she would be able to sing about 60% of the song. But she could sing 80% of it. I was really surprised. That's how talented she is."

THE FIFTH ELEMENT

ERIC SERRA

『フィフス・エレメント』
オリジナル・サウンドトラック
THE FIFTH ELEMENT
Original Motion Picture Soundtrack



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ERIC SERRA
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大ヒット・アルバム
『レオン』オリジナル・サウンドトラック
LEON Original Soundtrack

エリック・セラ
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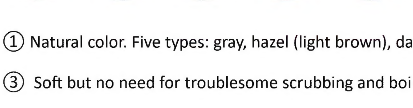

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music by **ERIC SERRA** costumes by **JEAN-PAUL GAULTIER** special visual effects supervisor **MARK STETSON** co-producer **IAIN SMITH**
special visual effects and digital animation by **DIGITAL DOMAIN** editor **SYLVIE LANDRA** production designer **DAN WEIL** director of photography **THIERRY ARBOGAST**
story by **LUC BESSON** screenplay by **LUC BESSON** & **ROBERT MARK KAMEN** produced by **PATRICE LEDOUX** directed by **LUC BESSON**

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